

"Wild Cherry" Coming to Poli's--Sotherns Are Returning---Helen Hayes Appears In "Bab"

"Wild Cherry" Starts Season At Poli's; South Americans Are to See Blonde Beauties

With the presentation of "Wild Cherry," Comstock and Gest's new Guy Bolton comedy, on Monday night, September 6, Poli's Theater will start upon a most ambitious season of the mimic world behind the footlights and offer some of the most popular plays to be seen here. Also, with the National getting under way tomorrow night, featuring Helen Hayes in "Bab," Poli's belated start will complete the full number of Washington playhouses to open their doors. Miss Ruth Shepley leads the cast in "Wild Cherry," and, following its week here, the play will go directly to New York.

Not the least interesting bit of information concerning the approaching season at Poli's is that "Floradora" is coming to Washington. The all-star revival of this favorite of twenty years ago was an instantaneous and continuous hit in New York, and it is now booked solid for a tour of the country. It is planned, too, to take it to South America next season.

The program outlined for Poli's this coming season includes such stars as Richard Carle, in a new musical show; the Dolly Sisters in a new musical comedy; Nora Bayes, in a new play, "The Lady of the Lamp," Al Jolson, in "Sinbad," "Broadway Brevities," with Dorothy Jordan, Bert Williams and George Le Tigue, in "The Poor Little Ritz Girl," Purcell in "The Poor Little Ritz Girl."

Other attractions booked for this house are "The Maid of the Mountains" with Fred Wright and an English company; "The Passing Show of 1919," Theda Bara, in "The Blue Flame," "Up in Mabel's Room," "The Girl in the Limousine," "East is West," "The Greenwich Folk," "The Midnight Rounders," "The Century Promenade," New York; "Abie the Agent," a cartoon feature; "Lassie," Frank Tinney, in "The Little Mermaid," in a new play; and Anna Pavlova, the dancer.

"Aphrodite," a magnificent spectacle which has not much discussion in New York last year because of its daring, is also headed for Washington and Poli's. So is "Mecca," Comstock and Gest's companion piece to "Chu Chin Chow." "Kissing Time," decidedly revamped and improved since it was known as "Mimi," opening at the Belasco last season, is coming to Poli's, along with "McIntyre and Heath," in "Hello Alexander," Taylor Holmes, in "Tomorrow's Price," "Dearie," a new musical show founded on "Wildfire," and "Broadway to Broadway," under the management of Ray Goetz.

It promises to be a busy winter for Washington theatergoers.

Harking back to "Floradora," South America is in for a treat when Lew Sinton takes the show to Rio Janeiro, Santiago, Buenos Aires, Valparaiso and way stations for every one of the seventy beautiful chorus ladies is to be a blonde. It's in the contract, says Morton. Below the line brunettes are a drug on the market, and the touring company will have only blondes.

Morton and his big company will leave New York next May and remain in South America until Christmas, and way stations for every one of the seventy beautiful chorus ladies is to be a blonde. It's in the contract, says Morton. Below the line brunettes are a drug on the market, and the touring company will have only blondes.

Walter Hast, the manager from England who produced "Martindale" and "Scandal," and who will have these plays on tour this season, will bring out five new plays this fall. "The Open Book," in which Evelyn Nesbit, Donald Gallahue, Mabel Burt and Herman Adler will have the leading parts, will be seen first at the Shubert-Belasco, September 26, and this city will have the first view also of "The Indian Love," a comedy, for the first time. The other plays are "The Daughter of Two Worlds," by Leroy Scott, in which Emmett Corrigan will be featured; "Miss Make Believe," a comedy, by Norman House, and a new play by Philip Bartholomae. Mr. Hast announces that his daughter, Marjorie Hast, will be featured in the Houston comedy.

Washington is still talking of the innovation seen at the Shubert-Belasco Theater last week when the performers in "Spanish Love" made free and frequent use of the balcony for their entrances and their exits.

It was the evident intention of the management to increase the sense of intimacy between the actors and the audience. With part of the action taking place in the aisles, the actors and actresses speaking now and then from the rear of the parquet, it was not difficult for one to imagine himself actually in the scene, serving as a sort of supernumerary.

Miss Ascarra, who was Maria del Carmen, is believed to have had a hard time when feminine comment concerning her makeup and her costume reached her ears. However, it must be admitted that the talented little actress did not permit this distraction to interfere with her performance.

American audiences have seen Winter Garden girls leaping and jumping over the aisles, but not till "Spanish Love" appeared was the audience really added to the company. It is an experiment that should cause a buzz of comment from New York reviewers.

Richard Walton Tully has returned to New York after a three months' trip to California, where he divided his time between writing on his ranch at Sierra Madre and playing golf at Del Monte. Tully found theatrical conditions rather in the doldrums on the Coast due to a general business depression, but believes they will return to normal with the start of the new season.

Tully has already begun rehearsals of "The Bird of Paradise," his seemingly ever popular Hawaiian play, of which, in its tenth season there will be three companies touring in this country. He will also begin his Guy Bates tour, upon his fifth season in the highly successful dramatiza-

Behind the Footlights



Virginia Milton
Carmen

Irving Cummings "Daddy Long Legs" Garrick.

MARIE NORDSTROM HERE ON B. F. KEITH'S BILL

"Trip to Hit-Land" Shares With Her the Blazing Bulbs on Fifteenth Street.

Marie Nordstrom and "A Trip to Hit-Land" are the co-stars in the bill at B. F. Keith's Theater this week. Both are counted among the greatest attractions of the hour.

Marie Nordstrom is a production of Irving Cummings, the noted star of stage and photoplay, the Garrick Players tonight will present the famous heart-throb of romance, "Daddy Long Legs," the most popular play of the last decade and a medium of rare charm and opportunity for the romantic acting powers of Mr. Cummings. The presentation will be made tonight at 8:30 o'clock, with regular matinees on Thursday and Saturday at 2:30 o'clock.

Mr. Cummings will be supported in "Daddy Long Legs" by a new unknown actress, Marie Nordstrom, who has been in the play for nearly two years in New York, a year in Chicago and for corresponding long runs in other cities. It is the story of an orphan girl's love for an unknown benefactor whom she called "Daddy Long Legs," only to find him the ideal of her girlish dreams when his identity was finally revealed.

Charles Purcell, star of "Poor Little Ritz Girl," whose home in Flatbush was recently burnt and rebuilt, issued invitations yesterday for another kind of housewarming on Sunday to his fellow members of the Lew Fields' production. The invitation cards were bordered with black because of the recent theft from Purcell's home of twelve gallons of good liquor.

James O'Neill Made a Fortune Out of Saying "World Is Mine"

The late James O'Neill was always willing to admit that "The Count of Monte Cristo" owned him body and soul. In explaining this dramatic slavery to the role he said that he had played it for twenty-four years, appearing in it in London, New York, and his own story of the first appearance was as follows:

"John Stetson had talked of starring in a dramatic play. I hadn't liked any of them. 'What will you do tonight?' I said, impatiently. 'I will try to get Feccher's version of 'Monte Cristo,' said, 'and make a dollar and a half out of it.' I had a letter from my desk at Boston. I will have you open in that. 'Now, said I, you're talking business.'"

"When I arrived from San Francisco after long engagement with the stock company there, Mr. Stetson had billed the play and myself, and I had time only for three rehearsals. I begged him to postpone the opening for a week, but he said he couldn't. I know all the newspaper boys, and I will tell them that you had only three rehearsals, he promised. I was bad. I had a dollar and a half. But on the opening night he was busy and forgot. The next morning the papers were severe.

"One friend of mine on the press dismissed us with three lines: 'Monte Cristo' was produced last night. James O'Neill is not big enough to play Edmond Dantes.' The critics were right that time. I was bad. I had a dollar and a half. But on the opening night he was busy and forgot. The next morning the papers were severe.

"The combination of Al K. Hall, eccentric comedian and "The Sporting Widows," one of the principal attractions of the Columbia burlesque circuit, appears to be a shadow crowd of houses at the Garrick Theater this week. Jacobs and Jernon, the well-known producers, are responsible for the offering and have succeeded, it is said, in preparing a vehicle in the leading bubbles over with novelties of a character that will keep the audience in a merry mood. The burlesque is entirely new, and while it tells a story of sufficient importance to dignify it as such, in reality it simply serves as an excuse for the introduction of the many novel and amusing incidents and the rendition of many musical numbers, the majority of which are of the catchy, "whistleable" type.

Comedy, of course, is the keynote and Al K. Hall, the chief inciter of fun, runs true to form in the leading role. The supporting cast includes the names of such favorites as June Le Veay, a prima donna of first merit; Gertrude Beck, notable for beauty of face and form; Eugene Le Blanc, a dainty ingenue; George Weist, and the Rex Trio, said to be one of the best singing acts of its kind, recently recruited from vaudeville.

"Daddy Long Legs" FOR GARRICK'S MANY FRIENDS

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L. M. BELL MAKES A HIT IN SOME CHARACTER BITS

Washington Man Developing Rapidly With Garrick Players in Stock

The Garrick Players, during the summer run at the Shubert-Garrick Theater, have been instrumental in developing the acting talents of several persons to whom the stage has even been a magnet but who had lacked up to the present season an opportunity to display their ability.

The most notable developments of the Garrick season, however, has been the development as an actor of L. M. Bell, the producer of the summer shows at the Seventh and F streets Theater, who has discovered an ability for character parts and who has made the average and who has made that discovery after he had actually convinced himself that he'd never become an actor worth the electricity that illuminated his countenance.

Mr. Bell's trouble in acting, during the time he was assailing Broadway and later during his barnstorming days, was due to the fact that he had been cast in juvenile parts and so-called straight roles of thoroughly orthodox acting requirements. It remained for a character part he assumed in "A Prince There Was" to reveal to the public the wealth of ability Mr. Bell possessed in character acting.

In "A Prince There Was," he played the part of a motion-picture supernumerary, who gathered a day's work at this and that studio and who considered himself fortunate if his face showed on the film from the crowd of which he was a part. At home, in his boarding house, he talked familiarly of the great and near-great in filmdom and was constantly taken down by guests who doubted his ability.

Pronounced as Mr. Bell's acting success in "A Prince There Was," he scored even a greater triumph in last week's Garrick version of "The Misdemeanor" with his interpretation of the part of a harmless lunatic who labored under the delusion of being a great and near-great in filmdom before Waterloo. Originally penned a comedy part, Mr. Bell's interpretation transcended the mere comedy of the character and revealed, in several notable flashes of acting, the pathos that lies under all comedy and which is often emphasized by contract with comedy.

Mr. Bell will be seen again before the close of the Garrick season, though he will not appear in the cast of "Daddy Long Legs," the Jean Webster classic that opens at the Garrick tonight.

SIMPLICITY A KEYNOTE OF HAMPDEN'S PLAYS

Simplicity will characterize the stage settings for Walter Hampden's new productions of "The Merchant of Venice," "Romeo and Juliet," "Taming of the Shrew" and "Macbeth," which, along with "Hamlet," will comprise the repertoire with which he will visit this city next season.

Mr. Hampden's physical production of "Hamlet" has been praised almost as much as his portrayal of the title role. Designed by Claude Bragdon, a celebrated architect, it is simple in outline and detail, but rich in its suggestion of the period and the people with which the great drama deals, thus affording an appropriate but unobtrusive background for the action.

A similar plan is being pursued by Mr. Hampden in arranging his new productions, in which more thought is given to stage trappings and outward show than to the dramatic contents of the masterpieces.

While Mr. Hampden does not go to the extreme affected by some of the advanced art directors who have placed set scenery entirely into the discard and depend upon flat surfaces, angles and lines, or curtains, with appropriate or weird light effects, he does hold that the old-style productions in which the stage is cluttered with scenery and furnishings are antiquated and inartistic.

Mr. Hampden endeavors to make the play itself the thing, with first stress laid upon the unfolding of the drama and the delineation of character, and with all material accessories confined to what will most effectively enhance the acting and atmosphere.

Marlowe and Sothern Are Coming Back

Washington Friends of Great Shakespearean Performers Receive Glad News for All Theatergoers.

Julia Marlowe and E. H. Sothern are coming back to America. They have canceled their plans to appear in England and will be booked for a tour of the United States.

This is the glad news received by Washington friends of the distinguished Shakespearean performers. They will arrive in New York about October 15, and after a week or so will be booked for a tour embracing most of the large cities in this country. Washington will probably see them late next spring.

The success of the Sothern-Marlowe tour last season was remarkable. All previous records for attendance were shattered during the first week at Poli's here, and it was with regret that theatergoers learned that no more would the great company be seen until the fall of 1921 at the earliest. A whole season was "to be spent in England."

Now comes the welcome information that the plans have been changed. The Sotherns will again appear in Shakespearean productions in America, and our cousins overseas will have to wait.

Just what plays will be shown this coming season is yet to be decided, though "Hamlet" and "Twelfth Night" will very likely be in the repertoire. With "The Taming of the Shrew," they made up last season's program for the Sothern company, receiving praise from all seeing them.

LOOKING AHEAD

For the full week beginning next Sunday night, August 23, the Garrick Players, headed by Irving Cummings, the noted photoplay star, will be seen in the famous musical comedy, "Oh, Boy," by Guy Bolton, P. G. Wodehouse and Jerome Kern.

Next week at B. F. Keith's Theater, the bill offers as co-stars Puritana and Chick Sale. Others will be Lydia Berry, Conlin and Glass, the Ed Janis revue, McCarthy and Payne, Russell and Ben Joss. The vaudeville program includes the Tennessee Ten, a colored organization of entertainers, the California Trio, and Killian Isabelle.

The attraction at Loew's Palace Theater for the full week beginning next Sunday afternoon will be Ethel Clayton in a photoplay adaptation of Samuel Merwin's brilliant story of the Orient, "Dinner at Eight." The production will be supplemented by Mr. and Mrs. Carter Haven in their latest comedy production, "Never Again."

The attraction at Loew's Columbia Theater for the first four days of next week, beginning next Sunday afternoon at 3 o'clock, will be Bryant Washburn in a photoplay adaptation of George Broadhurst's great dramatic comedy, "With a Handful of Stars." For the final three days of the same week, the attraction of featured importance will be "Pardners of the Night," an Eminent Authors' story of the same name.

Next week at the National Theater, Mr. Cohen will offer the new American comedy, "Genius and the Crowd," by John T. McIntyre and Francis Hill. The production is under the supervision of Mr. Cohen himself.

Next week's bill at the Cosmos Theater will include William Friedlander's song novelty, "Sweetest of Beauties in a Dancing Interlude." The Tamaki Jags will present a Japanese feature; Frozin, the accordionist, will give a new variety of airs and classic warden and green will entertain with comedy and song and two acts will be announced later. The big matinee picture will present Ethel Clayton in a photoplay adaptation of the comedy picture will be Mack Sennett's "The Quack Doctor."

AL K. HALL TRAINING FOUR-YEAR-OLD SON

Al K. Hall, the featured comedian with "The Sporting Widows," who has been rejected so often by the military authorities, that he shutters whenever he passes a recruiting office or an examining station.

An intensive course of athletic exercise this summer failed to enable Hall to realize his military ambition, but he has one consolation. It is that Al K. Hall, Jr., today the best of the four-year-old in the length and breadth of Brooklyn's Thirteenth ward.

Al K. and Al K. Jr. got out in the back yard of their Brooklyn home early every morning this summer, and while the senior male star of the family went through the regular army setting-up exercises, the junior member did his best to follow parental example.

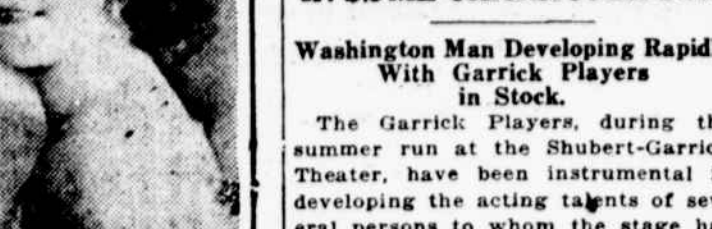
Hall said he did the exercise stunts to help put him in shape for service, but his last hopes went up in smoke when he was sent to the military academy. He was sent to the military academy, but his last hopes went up in smoke when he was sent to the military academy.

The Gaiety star has been on the stage since he was fourteen. He was in vaudeville many years and later a team worker with Leon Errol and Don Barclay.

John D. Williams will present Lionel Barrymore in a dramatic production, "Blood and Sand." Mr. Williams will place the play in rehearsal the first part of November and take it to New York the middle of December.



Mooney & Capman Stand
Eugene Le Blanc
SPORTING WIDOWS



Marie Nordstrom
at B. F. Keith's

Helen Hayes, Washington Girl Comes As Feature In "Bab"

A new stage luminary is rising above the dramatic horizon in the person of Helen Hayes, who will appear at the National Theater tomorrow night in the title role of "Bab," a comedy based upon Mary Roberts Rinehart's famous stories and written by Edward Childs Carpenter.

There has been no more human girl character created that of "Bab," with her almost unholy faculty of getting into scrapes, and wriggling successfully out of them, and there will be a keen interest in seeing this wholly delicious adolescent in the role of a young American who won't let a man's name be mentioned in her presence.

Added to Miss Hayes' charm is the pretty plot of a story—the younger sister fresh from a girls' school; the older sister, a socialite, who is a social mother, a pal sort of father, and an adoring young neighbor boy.

There are complications galore when Miss Seventeen takes charge of the household, and at times a hint of tears.

Interest, too, will center in the appearance, as Carter Brooks, of Tom Powers, a young American who won't let a man's name be mentioned in her presence.

Others in a particularly distinguished cast include: Sam Edwards, Percy Haaswell, Arthur Eldred, Robert Hudson, Stephen Davis, Lillian Ross, Helen Gurney, Edith King and James Kearney.

An absolutely unique attraction "The Miracle," one of the wonders of the mystical features of higher vaudeville, will headline the Cosmos Theater this week. It is an act difficult to describe, because its very essence is mystery. More headline features will be Rush Ling Toy, the famous Chinese protean, in magic, illusion and marvellous impersonations, and Virginia Milton and company in one of the brightest and most laughable comedy plays, "Breakfast for Three."

Other acts will include Ma Petite Adelaide, a wonderful juvenile, assisted by Frank Dwyer, Conway and Fields, in a bright new offering by Carlton Hughes; Hall and Frances, a dainty pair of singers and dancers, and Johnny Jones, the bouncing comedian and laughmaker.

The added matinee feature will picture Douglas MacLean and Doris May in "Let's Be Fashionable," Larry Remond's comedy, "Solid Concrete," a new Mutt and Jeff, and the Pathe News will complete the bill.

The performances today, starting at 3 p. m., will present a fine selection of vaudeville and film features of the better class.

The Folly Theater will formally open for the season 1920-21 next Sunday afternoon, where the American wheel burlesque shows will make their Washington headquarters until the completion of the new American Theater which is now in course of construction.

The attraction is the "Joy Riders" and will be its first performance on any stage. The entertainment is in two acts and nine scenes. An unusual scenic investiture is carried. Billy Mossey and George Adams will be featured comedians and they will be surrounded with a cast of genius. Miss Billy Kimes, Washington's own acrobette, will be in the cast. A complement of twenty-four singers will round out the company.

Mr. Hampden will be under the management of Jack Garrison, while Joe Ennis will be the business manager.

THEY ENGAGE TABER.

The Messrs. Shubert have engaged Richard Taber for an important role in "Blue Bonnet."